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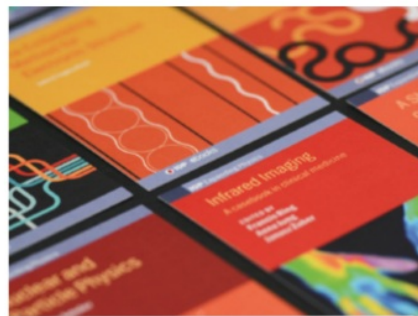
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Preservation Media of Local Culture

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Abstract. Based on previous research on cultural villages through interviews and observations it was found that the local cultural arts in the village of Banjarharjo Kulon Progo Indonesia had been successfully preserved through art groups. Preservation media through practice and performance based on memorization and taught from generation to generation without knowing the name of the movement and no documentation. Local government policies regarding the establishment of cultural villages leading selected villages are a major responsibility in preserving their local culture. The aim of the study was to institutionalize the local cultural arts of Central Java as a performing art, to make digital documentation through a touch of information and communication technology. The research method used qualitative collective data, FGD, art group training, performance and documentation. The results of the study show that institutionalization and documentation of local traditional arts in cultural villages with information and communication technology can be a model for the preservation of local culture, so as to maintain the sustainability of local culture.

1. Introduction

The results of Rochayanti and Triwardani's research (2013, 2014 and 2015), showed that Banjarharjo village managed to preserve traditional dance culture. The Jatilan dance art group is still a cultural potential that continues to be active and supported by villagers, both young people, children and parents. Cultural arts of traditional dance as a local culture have very important values and cannot be ruled out. For this reason, traditional dance culture must be maintained and inherited so that the nation's culture remains solid and intact at any time. Jatilan art Banjarharjo village often performs at wedding events, independent day or performance art around the village area. But nowadays there is a diminishing number of javanese dance groups in the Banjarharjo Yogyakarta cultural village in Indonesia. Many young people migrate to find work and schools outside the village. Teaching traditional dance based on memorization from the older generation to young people without knowing the name and meaning of the movement. Most of the dancer dancers do not know the name or type of dance moves, this condition makes them also less animating. There is no documentation either video or writing, preservation is only based on memorization which is then delivered to the young generation of the village.

Preservation of local culture is important to do with a touch of information and communication technology to be safely stored and easily seen again. The importance of preserving traditional dance culture becomes an icon and unites cultural villagers to socialize. The step that we take is to form a javanese art group as a form of social engineering and a target group. The next step is to do the dance movements that have been done to recall. The process of documenting martial arts dance complete with accompaniment, costumes and movements and



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formations so far. Documentation of institutionalization of traditional dance through a forum group discussion (FGD) on sequences of movements in the dance and meanings. Cultural village has a responsibility in the preservation of local culture, and one of preservation through institutionalization and documentation of audio-visual recordings and textbooks. Preservation of traditional culture can answer the problem of eroding nationalism and ideology of the nation and how to revitalize local culture.

2. Literature Review

Awareness of preserving local cultural arts such as dance, music is a challenge when the current of globalization is strong. Milineal generation is more familiar with global cultural arts than knowledge of local cultural arts such as folk dance, music. Research on the preservation of local cultural arts is important to strengthen national identity and harmony. Therefore many efforts to preserve local cultural arts carried out by the government through education, the establishment of cultural villages. One of the local cultural arts is folk dance. The results of the Lykesas Georgios (2017) study in Greece show that the preservation of dance through education makes students maintain dance as a cultural heritage and national identity. "The teaching and learning of Greek traditional dances will be more effective, but also to make students love Greek traditional practices and acquire a cultural identity" While Porferia Saraña Poralan and Rene M. Babiera Ii (2014) examined cultural awareness measured through students' knowledge of the types of Filipino folk dances. The results showed that "As revealed by the data, students are knowledgeable about the dance" *tinikling*. "They knew that this dance uses bamboo poles. They were accompanied by steps and that this dance mimics a kind of bird called *tikling* strutting over the bamboo poles." . Anupama Mallik, Santanu Chaudhury and Hiranmay Ghosh (2014) managed to preserve classical Indian dance as an ancient heritage use of technology to capture "grammar, rules and dance ethics as determined in ancient times".

Based on a review of the preservation of folk and classical dance culture research, it shows that local cultural arts, especially dance as an important national heritage to be passed on to the next generation. Likewise the preservation of traditional dance culture in the Banjarharjo cultural village of Yogyakarta as a heritage and national identity requires a touch of technology to survive. Jatilan dance cultural arts group is still a cultural potential that continues to be active and supported by villagers both young people, children and parents even though the movements and choreography have not been well packed. As Sedyawati's statement (2012: 296) states that "The correct mastery of techniques along with an understanding of the values of beauty and symbolic meanings that may be contained in dance will be able to increase the appreciation of the dance of the artist, as well as the enjoyment of dance on the appreciator". Thus dance works can have the depth of meaning and beauty of their compositions to be enjoyed and lived by the dancers. In essence, how to improve the quality of dance movements and "the power of stock of artists" (Sedyawati, 2012: 296). The preservation of local culture carried out by the Yogyakarta government is by forming cultural villages, festivals. Cultural village based on the Governor's Decree Head of the Special Region of Yogyakarta number: 325 / KPTS / 1995 is "a village and region that grows and develops all cultural arts creativity supported by civil society organizations and public awareness to promote cultural awareness" (Department of Culture, 2008). The formation of cultural villages based on citizen information was not followed by guidance in the field of dance and accompaniment. Preservation of traditional dance culture needs to also use technology for documentation and textbooks so that educational institutions can use it. This research was conducted so that traditional dance culture has audio-visual video documents and textbooks as material to train the younger generation along with the sequence, name and meaning of the movement. The use of technology and textbooks can facilitate the understanding of the meaning of traditional dance as a cultural heritage, especially in cultural villages, where there are many supporters of art and culture.

The concept that underlies the research is the erosion of nationalism and the ideology of the nation, because many young generations are beginning to forget their own culture. Indonesia as a country consisting of various ethnicities and a variety of cultural arts, as a nation's assets need to be

maintained and preserved so as not to become extinct. One of the heritages of cultural arts is Javanese dance is a cultural village icon and developed around the island of Java, especially East Java, Central Java and the Special Region of Yogyakarta. The local culture of *jatilan* dance is a form of art that can boast human life leading to a harmonious nation in order to restore the sense of belonging to its own culture.

3. Material & Methodology

Data collection with group discussion forums, the appointment of art groups as a target group, performing dance exercises with traditional music accompaniment (gamelan), performances by being recorded in audio-visual videos. In addition to also making textbooks accompanied by photos of *jatilan* dance. The research model involves citizens as participants, dancers, leaders of arts groups, managers of cultural villages and Banjarharjo village government.

4. Result and Discussion

The results show that the preservation of the art of *jatilan* dance by cultural village art groups is based on the heritage of their ancestors. The trainer comes from the neighboring village without being told the name of the dance movement, they dance to what is taught. Dancers should be told the name and meaning of the dance so that the dancer can animate when dancing.

Based on discussions with dancers and the Banjarharjo village government, knowledge of the dance is not understood until now, they only dance without knowing the purpose of the dance. This dance depicts royal warriors who practice war against the enemy. The number of dancers is ten people consisting of eight soldiers with the same costume and two as *tembem penthul* (servants). These two figures are portrayed as servants for the needs of soldiers with different costumes, free movements and usually carrying a fighter and using a mask. Warrior dancers carry braid horses a property made of woven bamboo shaped like a horse. The braid horse described the royal transportation at that time. The cultural arts of the *jatilan* dance began with the dancers entering the stage two-two with carrying horse braids with vibrating *sirik* dance, *sorokan*, in the middle of the stage the kneeling dancer to blow up the braid horse followed by worship, standing dancing without horses (*sabetan*, *unclang*, *tancep*, *tinting lombo*, *tintangan racik*, *sabetan*, *tancep*, *tayungan*, *unclangan*) kneel again to pick up the braid horse and stand up, then dance with the braid horse, the right *sirik* playing the horse back and forth, riding the circular horse, the entry back and forth. Finish in two by two - go up the braid horse.

Our performance of *jatilan* dance arts and culture records audio-visual videos as documentation, and textbooks for reference when teaching or training including the name and meaning of the dance. The video and textbook are intended to have this documentation as a form of preservation, so far it has never been done in a cultural village. This study produced a model of preservation of the culture of *jatilan* dance through audio visual and educational videos that can be used to teach students in schools and educational media to enter the curriculum. The use of information and communication technology through video recordings can be stored safely and can be viewed at any time and textbooks, so that the dance is not extinct.



Figure 1. Jatilan Dance

5. Conclusion

Preservation of cultural arts of *jatilan* dance in cultural villages is an effort of universities to answer the challenges of the symptoms of nationalist erosion and the ideology of the nation. Through video and textbooks, it can be used by cultural villages, educational institutions and the community to introduce and teach traditional dance culture and invite them to be involved as heirs to local cultural arts.

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